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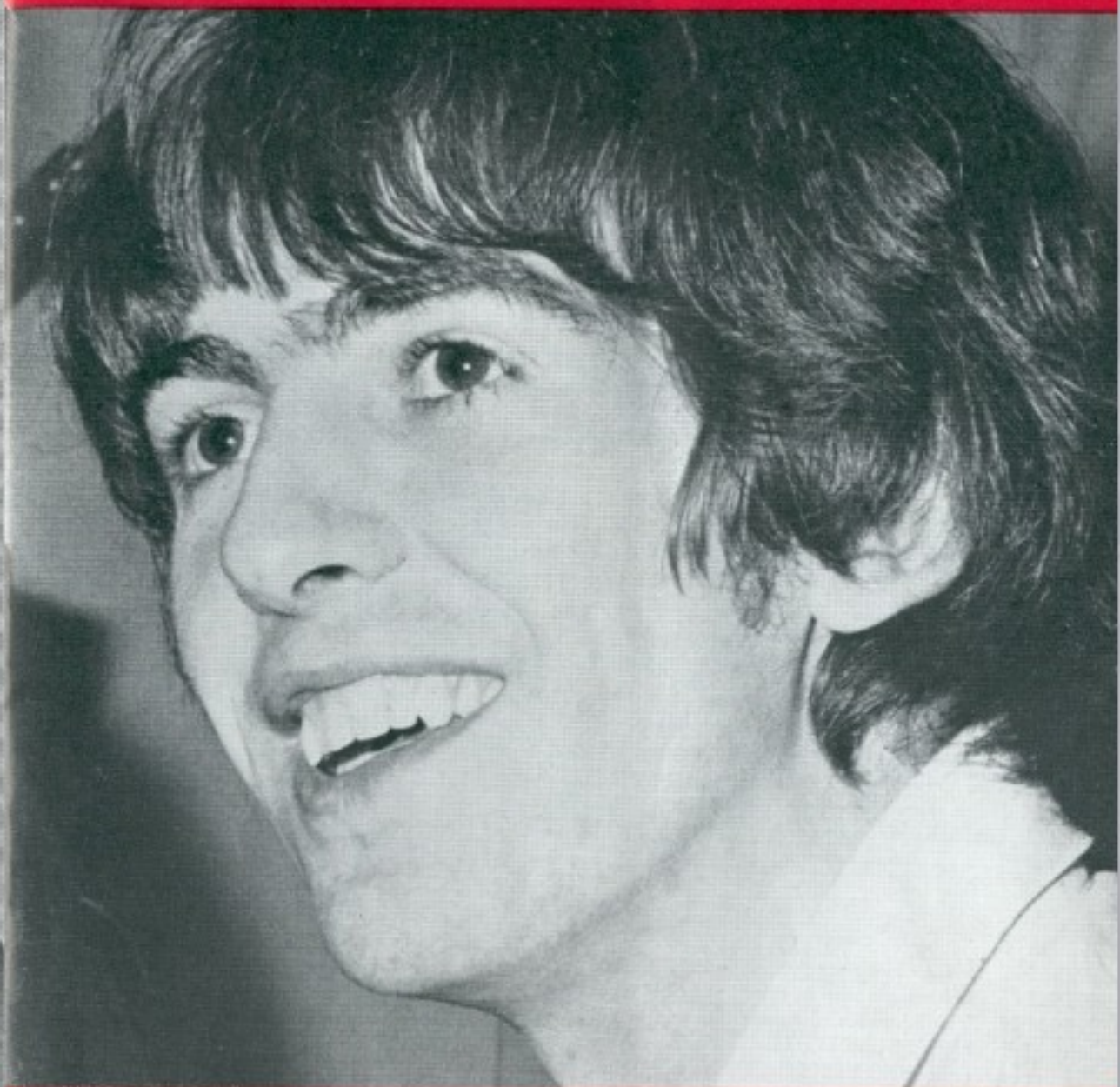
No. 15

Beatles

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MONTHLY

BOOK



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The Beatles BOOK

The Beatles' Own Monthly Magazine

OCTOBER 1964

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EDITOR: JOHNNY DEAN

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Editorial

Hi!

THEY'RE BACK . . . from the most strenuous and fantastic tour ever undertaken by a British group. NOW (I'm glad to say) it's YOUR turn and I hope that every single one of you has managed to get hold of a ticket for one of the forthcoming Beatle shows.

WE'RE ALL WAITING FOR THAT NEXT SINGLE, and that's just what the boys have been concentrating on since they got back. Long sessions have been spent in the studio and the result should be another single AND an L.P. at least.

NORMALLY THE BEATLES PREFER TO RECORD ALONE. No reporter or photographer has ever been present throughout a recording session in recent months—with one exception—Billy Shepherd AND Leslie Bryce. Yes, both of them spent the whole of one evening watching the boys put their next single on tape. The pix are in this issue and Billy tells you about it on pages 13 and 15.

THE TEN LUCKY WINNERS of the Third Beatles Book Competition are listed on page 29. Don't lose those copies of "The True Story Of The Beatles" by the way because there'll be another big competition based on it next month.

WHAT SORT OF FILM DO YOU THINK THE BEATLES SHOULD MAKE NEXT? A thriller? A western? I'd like you to write and tell me what YOU think. I'll publish the best letter and award a prize of £5 to the writer, so let me know what story you think would show off the boys many talents best.

I'D ALSO LIKE TO HEAR from any Beatles Book readers who met the boys during 1963, so that we can make the "Behind The Spotlight" feature as complete as possible. If you have some information that would interest other Beatle People—drop me a line about it.

9TH OCTOBER IS JOHN'S BIRTHDAY and I know that all Beatle People will want me to wish him Many Happy Returns on that particular Friday this month. All the best, John, and when's your next book going to be finished.

See you in No. 16.

Johnny Dean Editor.

PHOTO CAPTIONS

- page 3 There is always a big selection of instruments in the recording studio during a Beatles session—just in case they want to try out a different sound, like Paul is here with that tambourine.
- page 12 George perched in the boot of his E type Jag.
- page 14 The successes of "Love Me Do" sparked off a big round of interviews and photo sessions. That photographer in the picture below looks a darn sight more worried than the boys.
- page 23 And here's what John thinks of all those silly rumours.





The Official

Beatles FAN CLUB

First Floor, Service House, 13 Monmouth Street, London, W.C.2.

NEWSLETTER

October 1964

DEAR BEATLE PEOPLE,

The only golden Christmas Tree in London will be at Hammersmith Odeon theatre this December! It may not be quite as big as the tree in Trafalgar Square but it will certainly fill the enormous stage of the Odeon.

The golden tree will be one of many spectacular settings devised by Peter Yolland for "The Beatles Christmas Show" at Hammersmith. Peter, who produced last year's Finsbury Park Christmas Show, called at the club headquarters the other day and told us about the special ideas he's been working on. Apart from taking over the stage for the final thirty minutes of the show, The Beatles will be featured in sketches which also involve Jimmy Savile and Freddie and The Dreamers. The rest of the cast includes Sounds Incorporated, Elkie Brooks, Michael Haslam, The Mike Cotton Sound and Ray Fell.

Brian Epstein is presenting the show which opens on Christmas Eve and runs right through until Saturday 16 January. The box office at Hammersmith Odeon opened several weeks ago and well over a hundred thousand Beatle People will have bought tickets by the time you read this page. If there are any seats left the best way to get hold of them is to call at the box office just as soon as you can.

Here are several special notices:

1. As soon as they send in their initial subscription all new club members are receiving a large glossy photograph of The Beatles. Each copy is signed by the four boys and carries a special handwritten message. If you are applying for membership SEND IN YOUR NAME, ADDRESS, FIVE SHILLING SUBSCRIPTION POSTAL ORDER AND A STAMPED SELF-ADDRESSED ENVELOPE (MEASURING AT LEAST 9" x 4").

2. Bettina wants members to know that she is dealing with all her mail at the club headquarters these days. She has moved house from Richmond but is naturally continuing to act as area secretary for London, Middlesex and Surrey. Club members should write to her at the London headquarters.

3. We're still getting sacks and sacks of mail from America and we think Beatle People in Britain are telling their overseas pen-friends about the Club. However, we have club branches all over the world and overseas fan mail which reaches London is shipped back to branch secretaries for attention. In America the club headquarters is operated from BEATLES (U.S.A.) LTD., P.O. BOX 505, RADIO CITY STATION, NEW YORK 10019. American fans will save postage, re-shipping costs and a whole lot of time if they write direct to the New York address instead of to us in London. Lots of good luck,

Bettina Rose *Anne Collingham*

BETTINA ROSE

ANNE COLLINGHAM

Joint National Secretaries of The Official Beatles Fan Club

BRIAN EPSTEIN'S AUTOBIOGRAPHY

What is it like to be responsible for the careers of more than forty individuals who are amongst the most sought-after singers, instrumentalists and song-writers in the world?

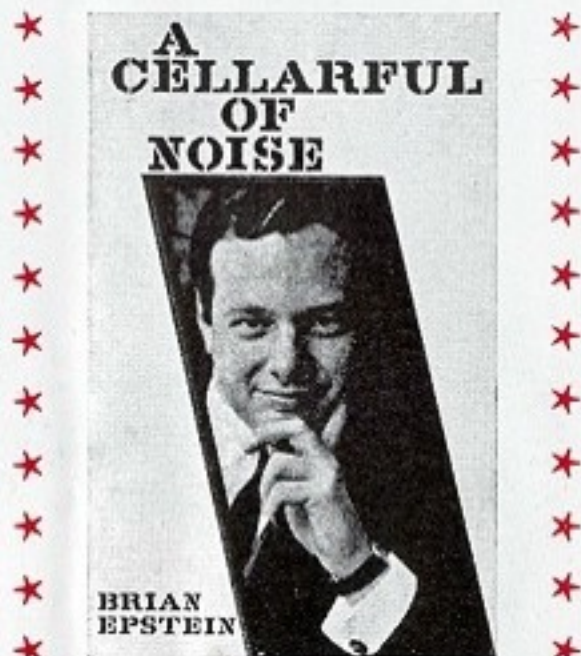
That's the sort of searching question which is answered in the full-length book **"A CELLARFUL OF NOISE"** to be published this month by Souvenir Press at fifteen shillings. It is the personal autobiography of BRIAN EPSTEIN and apart from 132 pages of absorbing text **"A CELLARFUL OF NOISE"** contains 24 pages of pictures, most of which are exclusive, hitherto unpublished originals.

The book begins by recalling the Saturday afternoon in October 1961 when an 18-year-old boy wearing jeans and black leather jacket walked into NEMS record store in Liverpool and said: "There's a record I want. It's 'My Bonnie' and it was made in Germany. Have you got it?" Behind the counter was 27-years-old Brian Epstein, director of the store.

But this brilliantly illuminating account by a man who was destined to become the world's most famous star-maker of our age goes much further back than the autumn of 1961. It traces out the childhood history of an artistic youngster who roused the fury of his tutors by designing a theatre programme beneath his desk during a mathematics class, who "made friends with a horse called Amber who got on very well with Jews and didn't care a damn that I'd been expelled from Liverpool College", whose single school-leaving aim was to become a dress designer although his parents persuaded him to join the family business in Walton as a trainee furniture salesman.

In the chapters which follow Brian deals with every stage of his association with The Beatles, passing through the period of anxiety which preceded the recording of the boys' first Parlophone records with George Martin before discussing their eventual 1963 emergence as stars of international repute.

He reveals the occasion nine months ago when he considered and finally turned down a genuine, cash-in-hand offer of £150,000 for The Beatles. "Three days later" he says, "I dined with the man who made the offer. He is one of the most powerful, prosperous

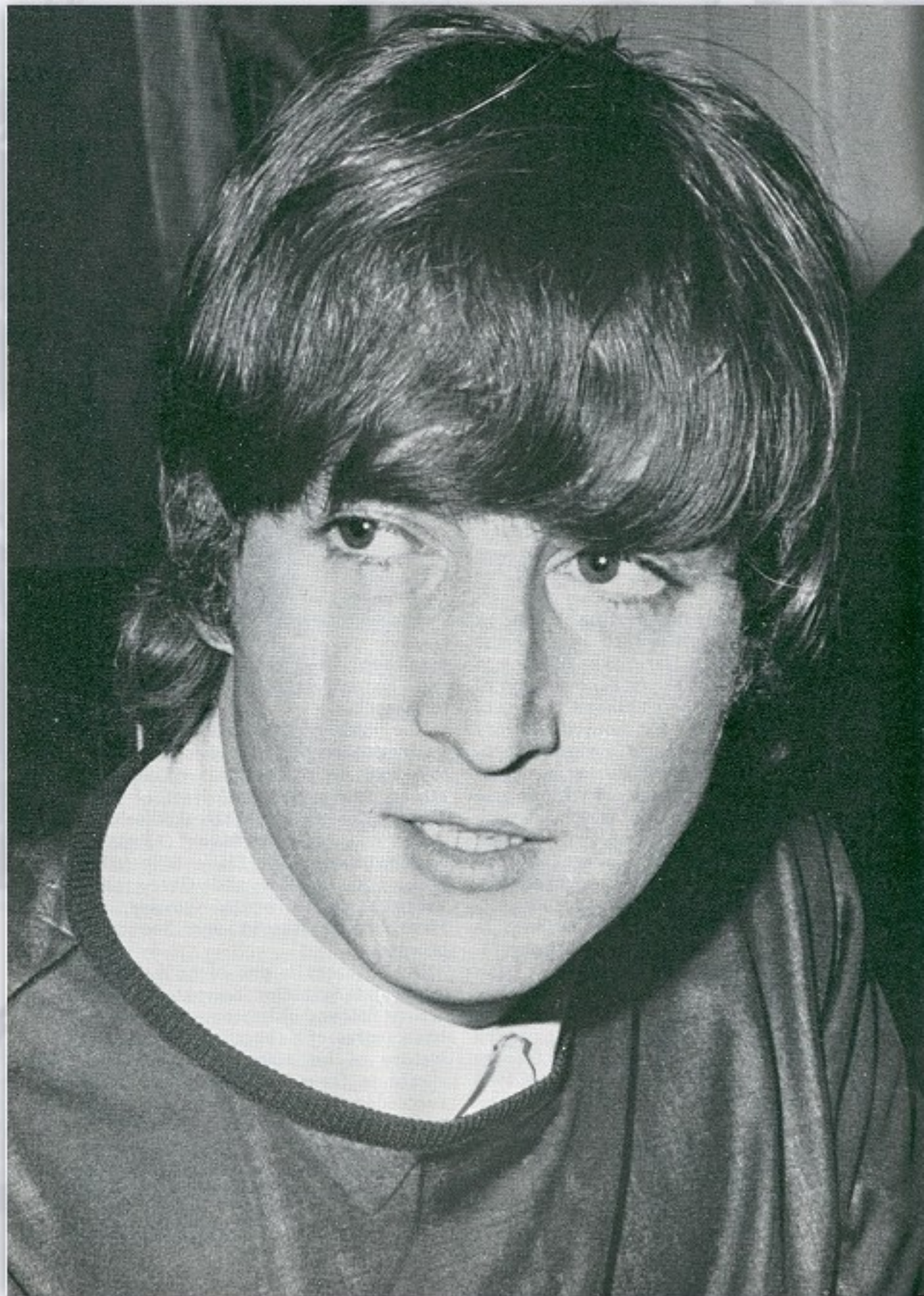


men in the theatre as agent and impresario and he represents some splendid performers."

The later segments of the text give a fascinating insight into the strains, problems, joys and disappointments of a man who directs the professional lives of not only The Beatles but a gold-streaked selection of other enormous attractions ranging from The Fourmost, Cilla Black, Billy J. Kramer with The Dakotas and Gerry and The Pacemakers to Tommy Quickly, Michael Haslam, The Rustiks and Sounds Incorporated.

Brian's story is one of early strife, later fierce determination tempered by singular artistic flair and ultimate success. There have been scores of publications devoted to the history of his stars and their individual climbs to fame but no previous book has succeeded in scratching beneath the surface to tell such a remarkable over-all story. At last **"A CELLARFUL OF NOISE"** gives a clear, factual account and laces the pages of words with a matchingly attractive sequence of photographs.

FREDERICK JAMES



John speaking

A special series of four Frederick James interview features in which John, Paul, George and Ringo talk to Beatles Book readers.

"HELLO listeners everywhere and welcome to *John Lennon In His Own Speak*. I am writing these pages with the human voice which is quite different to speaking them with a fountain pen so don't expect any of that Liddypool and Eric Hearble stuff. In any case that stuff's worth nine and a tanner a bookful so it's far too precious to go chucking around.

Eee Bah Goom It's Good To Be Back 'Ome, Like, And That. Nothing wrong with America, of course, as long as you like living in boxes. I suppose all that police security must have seemed necessary to the police but we felt terrible about being herded into our hotel rooms like scared cattle. Wherever we went from city to city there were thousands of kids waiting to welcome us but the police convoys whisked us away and we'd have welcomed more opportunities of saying 'Hello' to American Beatle People. Still, it was a fabulous trip. Even more exciting than our first visit. By the way—did you know there were two George Harrisons on the tour? One with a guitar and a lot of hair and another one with a typewriter and much less hair. The second one was George Harrison of the *Liverpool Echo*.

Questions All The Way

ALMOST every day throughout the tour we had a big press conference with deejays and journalists all firing different questions at us at the same time. 'Is it true you're leaving to write a musical, John?' 'Is it true you're writing another book, John?' 'Is it true you're writing a film script, John?' No, I'm not leaving The Beatles. Yes, I'd love to have a bash at doing a musical with Paul, but goodness knows when we'll find some free time to work on it. Yes I want to write another book and I've already got quite a bit of material hanging around in my head for it but I've no idea when there'll be enough to take

along to the publishers. Yes, the idea of writing a complete screenplay appeals to me but I'm not sure I could manage it. No, I don't think I'll write the script for our next film. Yes, we will be making another film early next year. No, it hasn't got a title yet. 'Have you ever written a whole song all on your own?' No, the room is usually crowded.

Now We're Home

WHAT next then, now that we're home? Before the British concert tour begins we'll have to spend a few days with George Martin in the recording studios. There's the next single to be made (perhaps we'll have recorded it by the time you see this issue) and we'll need to do some work on our next LP. Want to have a good long chat with Peter Yolland before very long. He produced our Christmas Show last year at Finsbury Park. This year he's going to split himself in half and do our Christmas show at Hammersmith and Gerry's production, 'Gerry's Christmas Cracker', up in Liverpool, Leeds and Glasgow. He's trying to work out whether to split himself downwards or across. How will poor Peter spend Christmas Day? Will his head and left arm be on Merseyside and his right foot in Hammersmith?

What can I tell you about myself which you have not already found out from those who do not lie? Being born on 9 October 1940 I wasn't the first Beatle to happen. Ringo, being born on 7 July 1940, was. Although he didn't happen as a Beatle until much later than the rest of us having played with his beard at Butlins and things before realising where his awful destiny lay. I am married ('There you are. I told you he was. Now he's let the cat out of the bag. What a lovely secret to tell everyone. What do you mean they already know?'). I wear glasses. ('What a terrible thing, poor John, having to do that. I know my brother



has to wear them but . . .'). I am half of a song-writing team. ('I believe them. I'm sure they really write all their own songs. But I wonder who writes the music and who writes the words'). I get very mad at thick people who say daft things, it says in a magazine I read. Is this true, please tell me, as I want to know, yours etc.

John Lennon—This Is Your Life. Do you recognise that voice? It is Paul saying 'Let us write a song'. And that one? That is Paul saying 'Let us decide to form a group and in some years time we can begin to call it The Beatles if we can think up such a funny name in time'. Normal service will be resumed as soon as possible and in the meantime you are missing a Kennomeat commercial on the other channel.

Old Days

WHAT was it like in the old days, John?" ask the Beatle People I meet, 'What was it like before Brian Epstein became your manager?'. It was just the same really only less people wanted to know. We had more time and would sit around in the Blue Angel or the Jacaranda or the Cavern asking each other 'When are we going to get our big break?'. When nobody could supply an answer we would get in another round of cokes and sit there worrying. They were great times really because it does you good to have a lot of things to worry about. ('Yes, he's being serious now. You can tell when he's being serious. I think').

Paul has said that if one Beatle left the group we'd be back where we started seriously considering the idea of packing it all in. I know exactly how he feels. We four have become more than just a group. For well over two years the four of us have lived and worked closer to one another than brothers.

There are a couple of other members in this gang too. Brian is one and Neil is another. But the gang's all here so let's keep on rolling out the barrel.

In conclusion, Gentlemen. Unaccustomed as I am to making public speeches I now declare this bizarre open. There will now be a short intermission. Our sales assistants will visit all parts of the magazine selling frozen copies of *John Lennon In His Own Wit* on a stick."



BEATLE Pen Pals

(Addresses are in England unless otherwise stated)

Beverley Stillwell, 43 Oxley Street, Camden, N.S.W., Australia, wants p. p. in England and Sweden.

Diana French, 26 Hurst Rise Road, Cumnor Hill, Oxford, wants p. p. in America, Canada, Australia.

Sally Whitlock, Roundhill, 10 Reedley Road, Bristol 9, wants p. p. in America or New Zealand.

Sheila Bird, Wood Grove Cottage, Ryes Lane, Hatfield Heath, nr. Bishops Stortford, Herts., wants p. p. in Norway.

Virginia Veecey, 317 Jennings Road, Fairfield, Connecticut, U.S.A., wants p. p. anywhere.

Patty Pulson, 437 Westland Avenue, Cheshire, Connecticut, U.S.A., wants p. p. in England.

Cathy Carden, 5 Southbank Avenue, Marton Moss, Blackpool, Lancs., wants p. p. in Australia, New Zealand.

Bonnie Snow, 4750 West 184 Place, Country Club Hills, Illinois 60478, U.S.A., wants p. p. in England.

Connie Fosso, 1910 E. Mountain Street, Pasadena, California 91104, U.S.A., wants p. p. in England.

Ann Blakamore, 29 Reaside Crescent, Kings Heath, Birmingham 14, wants p. p. in France.

Sandra Carter, 111 Whitmore Avenue, Toronto 10, Ontario, Canada, wants p. p. in England or France.

Regina Wagner, Barby 1 Elbe, Wallstr. 12, DDR, Germany, wants p. p. anywhere.

Michelle Webb, 4 Yates Avenue, Mt. Keira, N.S.W., Australia, wants p. p. in England.

Barbara Salkowski, 916 N. Noble Street, Chicago 22, Illinois, U.S.A., wants p. p. in England.

David Rossiter, 38 St. Norbert Road, Brockley, London, S.E.4, wants p. p. in Sweden.

Jackie Paisley, 392 Lyle Street, Winnipeg 12, Manitoba, Canada, wants p. p. in England.

Nancy Zimmer, 6613 Dunmore Avenue, Citrus Heights, California, U.S.A., wants p. p. in England.

Colleen Hibbert, 98 Oak Tree Lane, Mansfield, Nottingham, wants p. p. in America.

Lynda Harding, 116 Droylsden Road, Newton Heath, Manchester 10, Lancs., wants p. p. in Australia, America, Sweden, South Africa, Canada, Iceland.

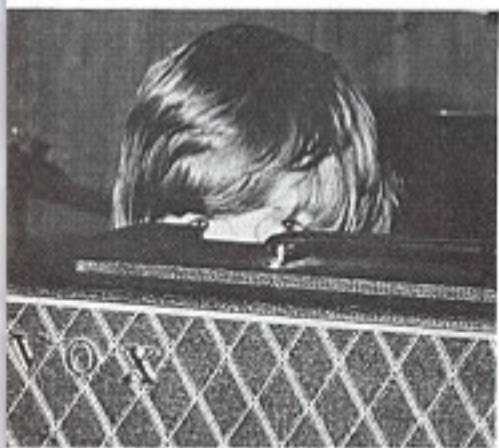
Claire Rosemary Meopham, 82 Marlborough Road, Chingford, London, E.4, wants p. p. anywhere.

Marlene Cooksey, 11 Dryleaze Road, Stapleton, Bristol, wants p. p. in America.

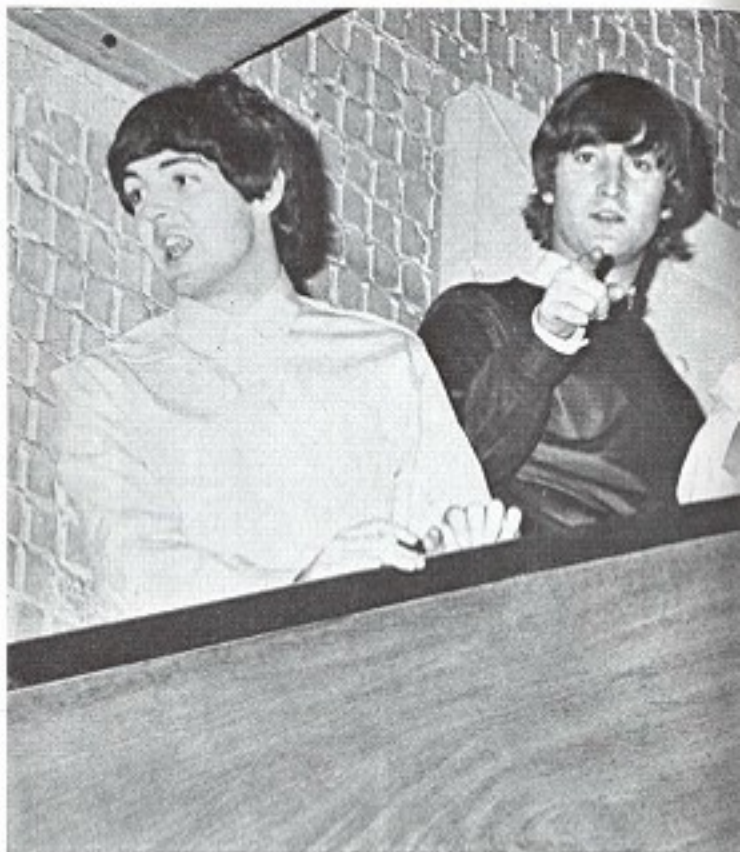
Maureen Cosgrove, 157 Empress Terrace, Bardon, Brisbane, Queensland, Australia, wants p. p. in Liverpool.

Monique St. Jean, 1595 Cambridge, St. Laurent, P.Q., Canada, wants p. p. in Germany.

RECORDING Pix



Who's hiding behind that amplifier — yes it's Ringo of course.



John and Ringo are telling *Beatles Book* photographer Leslie Bryce "Quick get this one", while Paul asks Mal to save him a cup of tea.

John, George, Peter Asher and George Martin listening to a playback. Looks like everybody is very happy with what they hear.

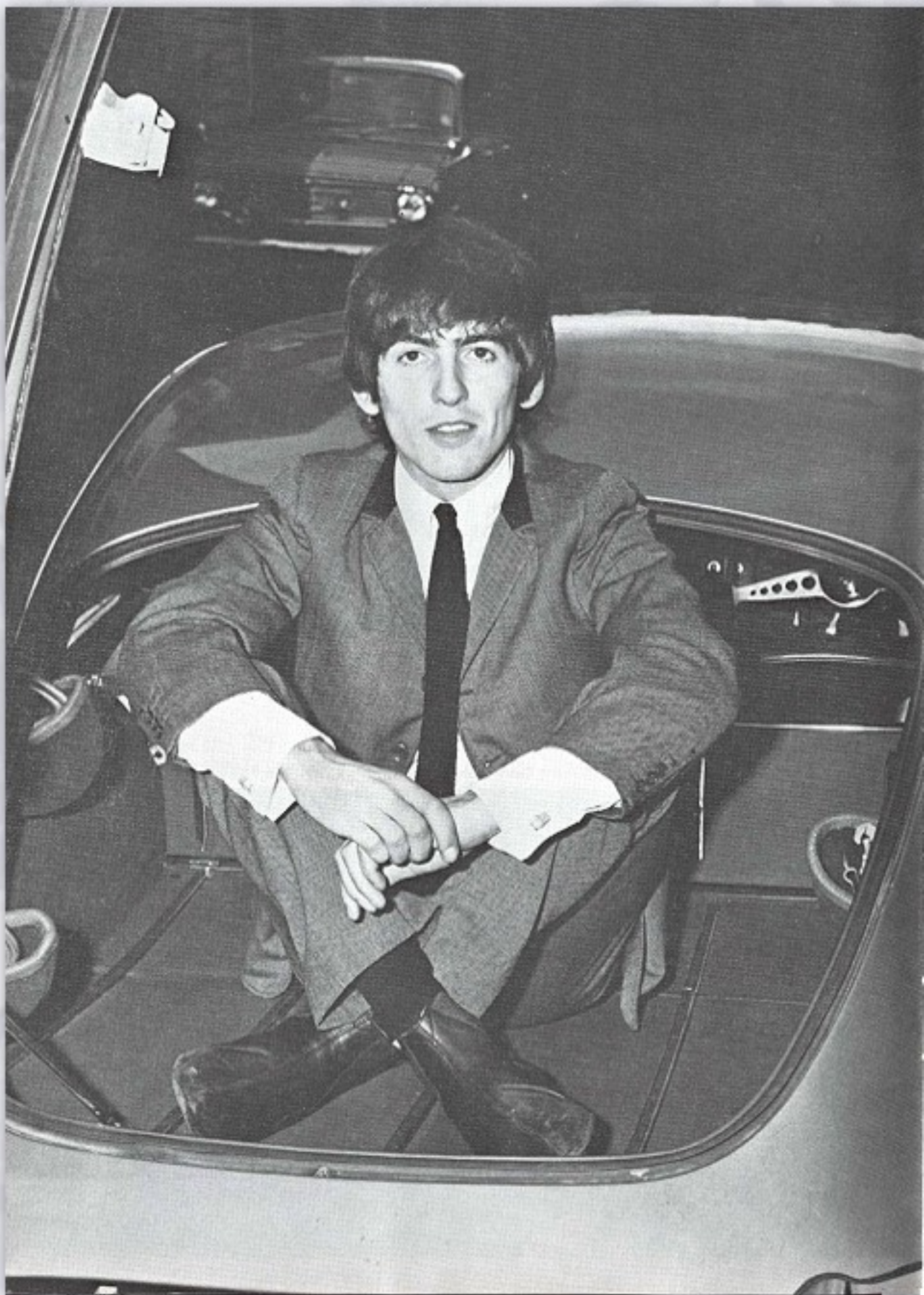




John is altering the volume of George's guitar while George is playing.

Paul and John usually sing into the same mike when they are harmonising together.





SSSSSSSHHH...!

BEATLES RECORDING



Millions of fans throughout the world wait breathlessly for the results of any Beatles' recording session. But few get to hear where the boys are cutting discs, or when. Certainly reporters aren't invited along to pick up the secrets—the boys usually like privacy.

BUT—a really BIG “but”—I did wangle an invitation from John, Paul, Ringo and George for the last one. The session that produced the Beatles' newest single. And to say it's a session I'll never forget is to put it very mildly indeed.

Care to join Beatles Book photographer Leslie Bryce and I on that rather steamy evening at EMI's Abbey Road Studios, near London's West End? Right then, off we go, through the forecourt into the main building.

Practical Joke

Inside, through to Studio Two. Push the door open. And immediately you get the impression something has gone very wrong. No usual blaze of lights with hectic activity. Wrong night? Surely not...

There are just three red lights—one big one, two small. And a tiny little light in the control room.

George lets us into the secret of the lack of lighting. Seems John, Paul, George and Ringo had looked in at the Pye recording studios and were impressed with the “subdued lighting” there. So George Martin had laid on this elaborate practical joke for them. And cello-taped up the light switches in the studio in case a Beatle thought to try and put matters right.

Eventually George Harrison turned up, parking his E-Type Jag. Came in, blinked with amazement, said: “What's all this?”

Then John arrived with Ringo and Cynthia Lennon. John and Ringo went straight through to the control room. The gag clicked with John first.

“It's our George having us on about our subdued lighting,” he said with a laugh. Paul was last to arrive—in a taxi. John and Ringo had turned up in the Jaguar Mark 7, chauffeured by Bill Corbett.

Mad Session

And so, eventually, half-an-hour late, the session started. Mad session? Of course it was. John and Paul kept up a run of non-stop antics during most of the proceedings.

Fantastic thing for me was the way they experimented. They'd try all sorts of ad-lib ideas, vocally and instrumentally. They pick up new ideas as quick as a flash.

And there's seldom any music lying about. Usually it's just a piece of paper with the lyrics written on it and with (maybe) some guitar chords noted by the side.

On this occasion, Paul had written the words on the back of a fan-letter he'd been reading. Which makes that particular fan-letter a very important document indeed.

George Martin held up that piece of paper while the boys did a first run-through of the song, John and George Harrison working out a rough initial arrangement as Paul sang the words. Then big Malcolm Evans, the road manager, burst in through the doors with mugs of steaming hot tea. Tea plays a big part in a Beatle recording session. In fact, he had a lot of comings and goings during the evening.



More Takes

A few more takes. Then up to the control room for another listen-in to their own work. Ringo's face showed little. Paul's eyes registered delight—"or horror"—very well indeed. George and John studied every single note on every single take.

"Back we go, then," said John. And they trooped back to the main studio floor.

A short, staccato, unasked-for "ping" held up one "take". A string on John's acoustic guitar snapped. Mal leapt forward as usual, but John immediately borrowed George's new Spanish acoustic model.

Eventually George Martin, tall and imperturbable, thought the boys were ready for a real take. His voice boomed over the inter-com. "Shall we try one right now, boys?" An educated sort of voice. Paul seized on it. Grabbed a microphone and said, in his best "university" voice: "Yes, of course we shall, George. Most positively. Certainly. Whatever you suggest, George."

George Martin grinned back, hoisted a thumb in the air.

They "took" one. John, getting very close indeed to a mike, roared in mock anger at George Martin then stomped the full length of the studio—only in a comic walk that made it look as if he had one leg about a foot shorter than the other.

Twisting Session

John and Paul broke off for a highly energetic session of twisting. And indulged in one of their favourite little send-up games with Leslie Bryce.

It goes like this. The boys will roar into some funny action, some crazily way-out movement. One shouts: "Here Les, shoot this one. This'll be good." Leslie raises his camera, checks it for exposure—and the boys vanish, often behind his back. But when Leslie really wants a picture—well, they're very co-operative. It's just that you can't keep a Beatle completely still for very long.

Every so often, Ringo chips in a gag. But he is also concentrating hard on how best to provide the drum backing for the number. His hands are seldom still.

John Doesn't Want To Stop

The night goes on. The "takes" are getting better and better. Peter Asher, of Peter and Gordon, calls in to see the boys, pops up to the control room to hear the playbacks. He's been a long-time mate of all the Beatles. He shares a cup of tea.

But now it's getting near eleven o'clock. It's been a distinctly hard day's evening, with many different approaches tried on the numbers. John now has his coat off, is throwing himself into the so-important job of making a disc which will spin in millions all round the world.

The voice of George Martin comes through: "Okay, let's call it a day. We've done well. Very well." John says: "No, come on, let's keep going. I feel full of energy. I wouldn't mind working on all through the night."

George explains that other people might be getting too tired to do a thorough job. He checks with sound engineer Norman—a great admirer of the Beatles' way of working. Says George Martin: "Norman says he's tired, too. We'll go on later in the week."

The Beatles had spent three-and-a-half hours there, working mostly on just one number. George perched on his high stool, John and Paul sitting facing each other round the same microphone, Ringo somewhat isolated behind them.

There had been a lot of laughs, a lot of work. Probably John and Paul had taken equal shares in deciding the exact development of the record, always working in closely with George Martin—George, who's been with the Beatles since the very first session on "Love Me Do" a surprisingly short time ago.

Paul, as he was leaving, once again urged Leslie Bryce to take a "special" picture of him. Leslie lined up the shot—"Missed me" roared Paul as he nipped away.

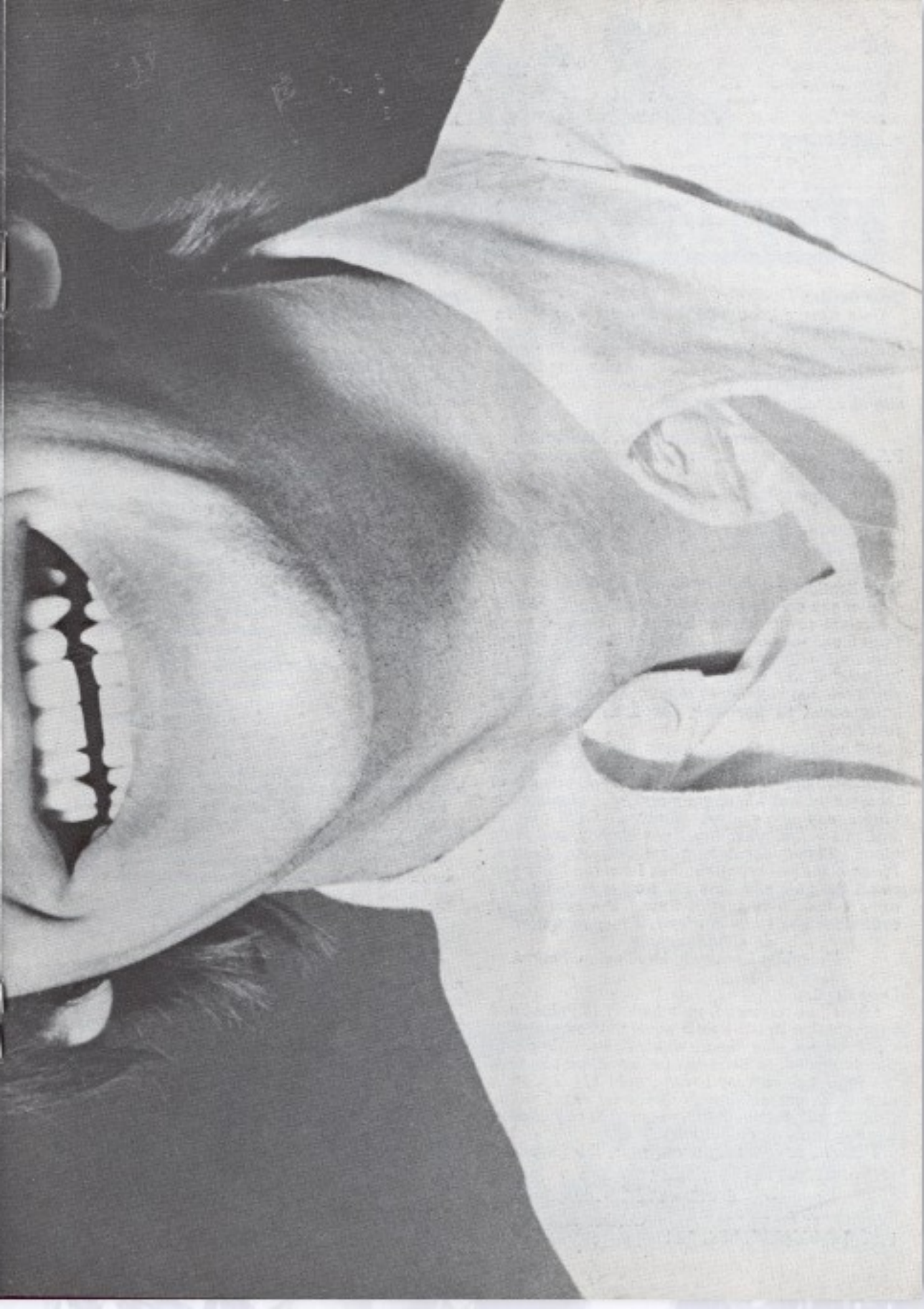
There was still a stack of Beatle energy going spare.

The boys drifted off, still talking about the evening's work. Still feeling that there was a lot of the evening left.

Another Beatle session was completed. Only this one was different. For we from *Beatles Book* had been there.

BILLY SHEPHERD.







LETTERS from BEATLE PEOPLE

Dear Beatles,

Does George know he's lost a sleeve button? In Beatle Book No. 14 I noticed that on the photograph of George with Mal Evans, his suit was in dire need of repair. I have come to the conclusion that I shall have to come and be your button-sewer-oner. I am also an excellent jam buttly maker.

Lots of love and kisses,

Jane Farrelly, Eccles, nr. Manchester.

P.S. I have enclosed a replacement button for George.

George answers:—

I didn't even know I'd lost it Jane, until I saw that photo in No. 14. Just goes to show. Sorry, but Duggie is already our sewer-on-of-buttons-in-chief.

Dear Beatles Book,

After you printed my name in the Pen-Pal Column I received twenty replies from the States—I never knew I was so popular. I also got one from Bootle, Lanes. I still don't know how she managed it! Anyhow, if any of you are mathematical geniuses you'll see that replying to twenty people at 1s. 3d. a letter comes to something like 25s., and I'm not that rich!

I've written to the first eleven that answered, but the nine that are left are probably still in suspense. I wondered if Beatle Book Monthly would break it to them gently that I have got a pen-pal. Her name is Kacie, and she's from Ventura, Calif. We've written to each other five times already, and she's great. Thanks for helping me find her, Beatles. Please could you print this, then I can say thank you to all the girls who took the trouble to write, I'm sorry I had to disappoint them. I'm sure they'll understand why I couldn't reply, if they read this.

Thanks again,

Josephine Cavanagh, Headington, Oxford.

Dear Beatles,

I have just returned from a holiday in Poland and I thought that Beatle-People would like to know what the teenagers over there think of you. They pronounce Beatles, as Bee-a-tles (or something like that) but when I showed my cousins, aged 11, 13, 16, a copy of the Beatles Monthly they knew what I meant. I can't speak Polish, but they seemed to (my cousins) like you very much (of course).

I think you're simply great, gear, fab (especially John).

Lots of love, from
(Miss) Maryta Pankiewicz (aged 12),
Colchester, Essex.

P.S. I think your film is fab!

Dear Beatles,

I really must write and say thank you for helping me to pass my speech exam with a very deaf child recently. I was sitting in a huge hall in a school for the deaf in Manchester terrified that the dreaded day had arrived. I just couldn't stop chewing what was left of my finger ends, and the little girl—my exam "subject"—was fast becoming as scared as I was. We simply had to calm down somehow. I thought we'd take a little walk around the playground, but, before we reached the outer door, Wendy pulled me towards the cloakroom. She probably wants to go home now, she tugged down her coat and pointed to a tiny brooch on the collar. There it was—a tiny photograph of George! What happened next was fantastic. Within minutes we were talking about you all, and Wendy was lipreading me marvellously. We forgot all about the exam and just chattered together like any couple of ordinary fans! It was quite wonderful, and then the exam went off just fine.

Thanks a million for your help.

Yours sincerely,

Christine N. Brown,
Coventry, Warwicks.

Dear Paul and Ringo,

Whilst reading the letters in Beatles Book No. 14, Paul remarked that he remembered old friends.

I wonder if him and Ringo remember me. It was in February '63 outside Manchester Granada Studios. The Beatles had just recorded "Please, Please Me" and had appeared on Scene at 6.30. Paul and Ringo appeared and when asked for his autograph replied that he had his hands full.

Seeing a bag in his hand I grabbed it so he could sign autographs, and through my good deed I nearly didn't get his autograph.

They walked to a green car with a beetle playing a guitar on the front. Paul got in the driver's seat and seeing someone's records remarked that we must all be made of money. Ringo got in next to Paul, got his bag off me and said "Thanks luv" in that adorable scouse accent.

I will treasure those autographs for ever, but I haven't managed to get George's and John's autographs yet. I will keep trying.

Lots of love and XXXX,

Miss Angela Crossfield (15),
32 Queen St., Salford 6, Lanes.

Paul answers:—

Now that's a heck of a lot of autographs ago Angela. I remember the bag bit but that's about all. Hope you get hold of John and George soon.

Dear Beatles,

My friend Tina and myself have to write to tell you how much we enjoyed your first and great film "A Hard Day's Night". My friend Tina has seen the film thirteen times, and I have seen it fifteen times. Our Mums say we are both Beatle nuts, we can't agree more. My Mum and Dad saw your film, so they are just as bad as us; they said the film was fab.

Please hurry up and make another film, as we simply can't wait to see it more times as the first film.

All our loving,

Sheila Sullivan and Tina Pyke,

Stepney, London, E.1.

P.S. We wish Beatle Monthly was Beatle Weekly.

John answers:—

You'll get eyes like mine if you don't watch out. After seeing it thirteen times you must know more about our film than we do.

Dear Johnny,

Here is a little (HUH?) poem written by me when I was in agony listening to "A.H.D.N." LP. It's sort of an alphabetical poem because the lines each have a word with a capital letter and these letters, reading downwards, are the letters of the alphabet from A to Z. Here goes (I hope you can print it).

What Are Beatles?

Beatles are Active,
Beatles are Big,
Beatles are Candid
Beatles, we Dig.
Beatles go Everywhere,
Beatling 'cross Foam,
Beatles are Gearest when
Beatles at Home
Beatles Indelible,
Beatles not Junk,
Beatles are "Karefree",
Like it or Lump.
Beatles are Marvellous,
Beatles are Nice,
To Ogle the Beatles
I'd pay any Price.
Beatles are Questioned
Till Ready to drop,
Beatles are Sexy,
Beatles are Tops.
Beatles . . . Unique, man!
Beatles not Vain,
Beatles round World
Win "X-ceptional" fame.
Whenever they leave us
It's always the same,
We Yearn for our Beatles
To Zoom home again!!
Elizabeth Sacks (or Georgina Harriface)
Brondesbury Park, Willesden, N.W.6.

Happy Dirdtday Ball

22 tiers ago Ball wasend to earth. What a clappy day for Jim. Now Ball is 22 years more youngly old and suchan ice glad. His dirdtday happened in Ustrailley and Ball got lots of garbage and resins. Gone said, "Clappy dirdtday Ball", and Ball said "Mersey tanks, Beer Gone". Custard-powder says, "Mersey clappy come backs, Ball", and Ball says "Mersey tanks, Bingo". Gorge says, "Messy Clisbus", Ball says "Wot", "Oh!" says Gorge, "Clappy dirdtday Ball" so Ball says "Ta (te not tea), Gorge".

So therefore thusly and in this way Ball had a very clappy dirdtday till Briden Erpenstein came and said "Hellgo Ball clappy dirdtday. Here its my presence fora you", and he didn't.

Moral: Always keep your dirdtday clean cause you never know what might drop in.

That is one of my correction of probes and poultry, which are all too long to write here.

Thanking you

Lynda Abrahams

Maroubra, Sydney, Australia.

P.S.—Please send "all my loving to Paul".

Dear Johnny,

In Beatle Monthly No. 14, on page 9, there's a picture of George attending to the engine of ONE of his cars. Which one is it? Also what is the story behind the picture of Paul on the last page?

Beatles forever,

Terry.

P.S. How come we don't see them on television any more?

Johnny Dean answers:—

George was messing about with the engine of his E. Type Jaguar, Terry. We'll be showing you some more pics of that. Paul was laughing at something John had just said in their dressing room.

Dear Johnny,

Marilyn Alkin won the Second Beatles Book Competition and she's my best friend! I had just got my "True Story of the Beatles" but she hadn't gotten hers yet, so I gave her the answers—and She WON! She got two letters from girls from Britain and one from a girl in Sweden! So far!

Hope you have more competitions—maybe THEN I'll win!

Anyway, I'm still eagerly awaiting next Beatles Book.

Bye for now,

Susie Silverton,

5137 Clamanald Ave.,
Montreal 29, Que.,
Canada.







by Billy Shepherd and Johnny Dean

THOSE Beatle haircuts were getting plenty of attention by now. So were the casual, inexpensive, clothes they wore. They emerged as **REAL** characters. Before the headlines started going for them, the boys were stared at when they went into restaurants in London. And believe me, the boys stared right back.

So "Love Me Do" continued on its minor-hit way. Those unusual publicity pictures dreamed up by Brian Epstein were appearing in newspapers. Very slowly, the four Beatle faces became known to a wider public than just those who bought the trade papers.

Inevitably, the boys were asked by casual passers-by how they were going to "spend all that money you're earning". Which is where the boys quickly realised one big misconception about the business.

Getting into the charts may bring a lot of publicity, but it certainly doesn't bring immediate money. In fact, you wait at least six months for the royalties to come in.

Said Paul: "They see your name in the Hit Parade and think you're suddenly living it up in some plush flat, with servants all over the place. And driving big cars, and eating huge steaks, and buying up whole clothes shops and so on. It'll be a long time before we're really in the chips. . . ."

Smartening Up

BUT the boys **WERE** smartening up. Before, in the days in Germany when they were glad to get anywhere to snatch a few hours' kip, they didn't much care about their personal appearance. They went for way-out, but hard-wearing, clothes . . . and didn't worry too much about a close shave, or a neat hair-styling.

Brian Epstein had pulled them together. He didn't want them looking like "lay-about

motorcyclists". With typical Beatle tenacity, they'd fought him on some of his criticisms but by the time "Love Me Do" was nestling in the charts, they were neater, tidier.

The velvet collars, the unusual materials—mostly Epstein ideas. The boys conformed. Well, at least more than their mates in Liverpool ever thought they would!

Not Big Stars Yet

BUT under their good humour, there was a sober approach to what was happening to them. They were **BECOMING** important. But they weren't big stars yet. They agreed one evening that the most important thing was to avoid getting over-confident or conceited about the photograph sessions, the endless questions, the stories "all about Beatles".

The first jokes about Beatle hair-cuts were filtering into radio shows like "Workers' Playtime". They sensed that their lives would change tremendously if their second disc was a hit. And they resolved, all four, that they wouldn't change as **PERSONS**.

Occasionally one of them would lead off in a sudden sharp flash of temper . . . or temperament. The others would "put him down" in a matter of seconds. There was no sulking. Grievances were quickly forgotten.

But all the time they had one nagging, gnawing fear, deep inside them. Would they become one-hit wonders, like so many others in the crowded business of pop music? Specially as it wasn't **MUCH** of a hit, anyway.

Continued next month

⚡ "Watch the birdie" said Leslie. John and Paul took him very very seriously.

RUMOUR-BUSTIN' REPORT No. 2

by Frederick James

**PAUL MARRIED?
RINGO DYING?
GEORGE LEAVING?
JOHN DIVORCING?**
runs the front-cover headline on a publication issued recently in America.

"BEATLES: ALL 4 MARRIED?" screams the cover of another.

"RINGO QUILTS BEATLES! JOHN, PAUL, GEORGE FLEE POLICE!" blurts a third front-cover—but in this case (believe it or not!) the headlines are intended to describe incidents which occur in the screen-play of *"A Hard Day's Night"*!!!

"Thank goodness" said Paul during the recent American tour "magazines in Britain don't work like this".

Ten months ago in issue No. 6 of THE BEATLES MONTHLY BOOK I spent a thousand words cleaning up a current selection of completely false rumours about our fabulous foursome. Since then scores of new ones have cropped up—and I'd say they've been helped along by the tactics of almost all of America's teenage magazine editors, who know that their publications sell to bewildered stateside Beatle People on the strength of sensational front-cover headlines. Of course the actual stories inside those brightly-coloured covers get around to denying the headline questions in their final paragraphs. And, I suppose, they'll insist that the denial is the important thing which helps to set the record straight.

In the meantime let's knock down some of the most popular yet least truthful rumours that are going the rounds of Britain right now.

TEASING OR LEG-PULLING

YOU'VE seen the quoted reactions of George, Paul and Ringo to all those marriage rumours so there's no need to repeat their emphatic answers here.

But do the other three Beatles really tease Ringo? Lots of Beatle People are quite worried about this rumour. Of course they don't! Can't you see the difference between serious teasing and lighthearted leg-pulling? Says Ringo himself: "Some folk take our gagging at face value and honestly believe I'm the down-trodden member of the group. We wish they'd realise that if this WAS the case I'd be able to stand up for myself. We all make jokes about each other—particularly in *A Hard Day's Night* but it's all in good fun."

Then there was the one about Ringo having to wait far too long for hospital treatment when he had that throat infection. Nonsense! He had the best of medical care and felt on top of the world again by the time he flew to Australia. All the boys were in excellent health when they returned from America in September.

"John is leaving" they say. "Paul said if one left they'd all pack in" they say. "The Beatles don't like touring anymore" they say. "John and Paul don't write songs really" they say.

Let's smash all those stupid rumours for a start. Except one—Paul's on-the-level quote that The Beatles wouldn't continue as a group if one of their present number packed in. That's really how the boys feel on this point. Proves they're exceptionally close friends doesn't it. But John isn't leaving. Neither is Paul or George or Ringo. Although it means so much travelling the four boys love touring. Says George: "It's great to hear the audiences enjoying themselves.

Live concerts are something to look forward to. That and going into the recording studio."

John and Paul are equally emphatic about this question of composing. Says John: "Sometimes I write the whole thing—words and music. Sometimes Paul does. Most times we work on each number together, one of us contributing some words and and some music. We'd never dream of allowing somebody else's composition to go out under our own name."

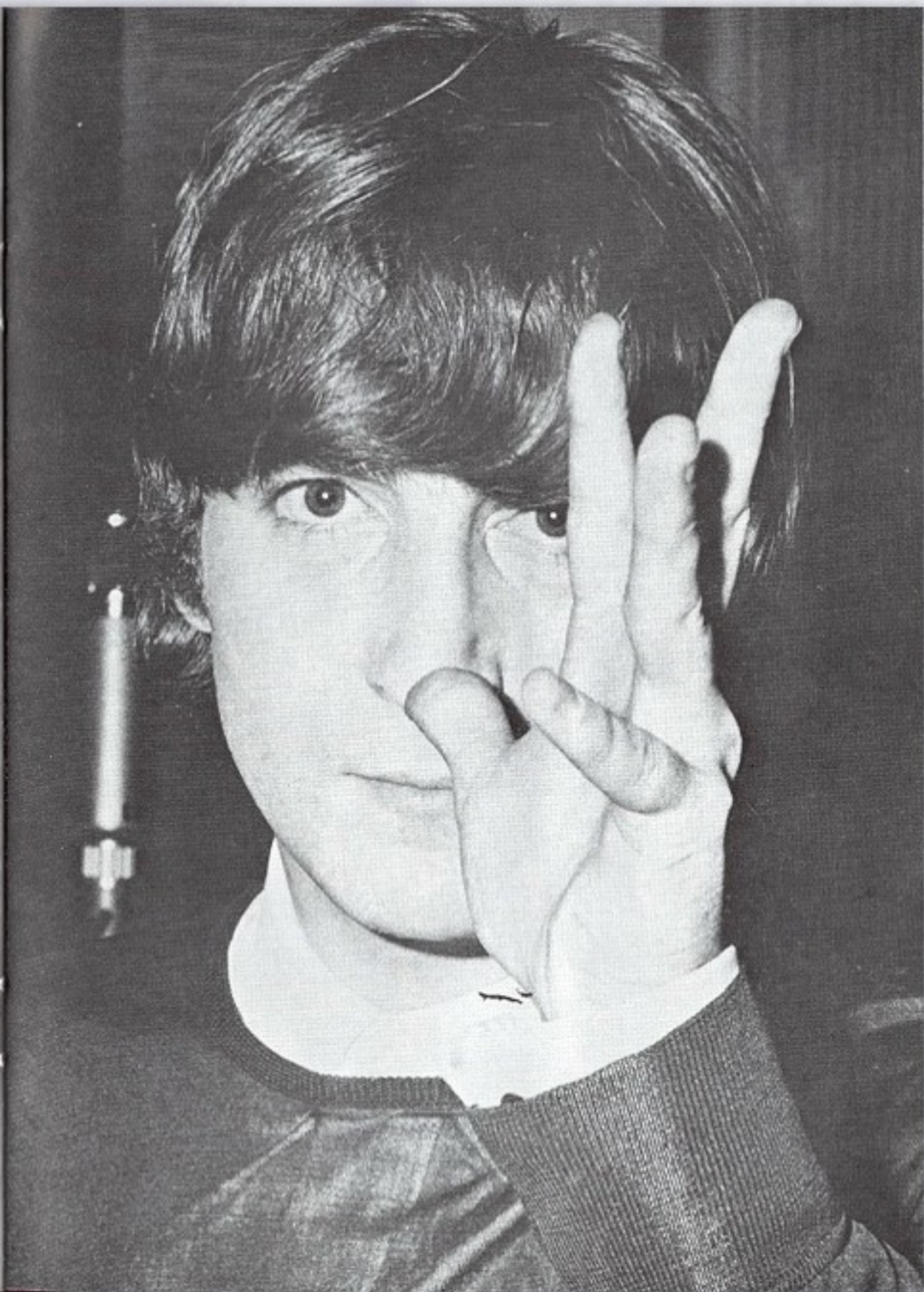
NO EXTRA MUSICIANS

AT recording sessions extra musicians are NEVER brought in to augment the sound of The Beatles.

It is not uncommon in the pop business for additional singers or instrumentalists to help fill out the recorded sound of a group but The Beatles would never hear of such a thing. "Nor do they need it" says George Martin. "I'm the only one who ever joins them in the studio."

You can forget the one about The Beatles only continuing for the money too. By now they've enough cash invested to last them a lifetime. In any case it must be obvious to anybody that John, Paul, George and Ringo get a genuine kick out of their work. They'd still earn a fortune from filming without bothering to tour and cut discs and appear on television. But money is only one thing—and these four boys are far more interested in playing and singing than counting their pound notes.

That should do to be going on with. There'll be a hundred more rumours by the middle of next year but YOU are the ones who can help to squash them. And I'll join in and help you whenever you want. In the meantime let's wait for the next absurd untruth to come out into the open and then we can all have a good laugh!





AMERICAN REPORT

When the Beatles first invaded America, hardened journalists there declared such scenes could never happen again. Now they ruefully admit they were hopelessly wrong.

For the Beatles' **SECOND** trip 'cross the Atlantic has led to scenes so incredible, sensational, fantastic, unbelievable that those hardened journalists are actually inventing new adjectives to get the point across!

We'd need a full-length book to include all the highlights. But join us, anyway, on a high-speed Electro jet-airliner whistle-stop tour round the States with the fab foursome and their entourage.

One thing stands out from the start. It didn't make any difference whether we were in San Francisco, Las Vegas, Canada, New York . . . the scenes were the same in terms of fanatical frenzy. The boys were mobbed in hotels, theatres, cars. And through it all they kept up a marvellously serene approach—the sort of attitude which has made them head-and-shoulders above any other ambassadors from Britain.

Let's highlight, in note-form, what went on behind the scenes. Just imagine you're a member of the Beatles' private entourage.

Ticker-Tape Welcome

August 18: leave a tearful, fan-laden London Airport by Pan-American air-liner for San Francisco, twelve hours away, to a ticker-tape welcome. Heard on arrival that Jayne Mansfield had "discovered" one George Ringo (born Liverpool, New York, not England) who had a Beatle cut and was going to appear on a wrestling tour of the same towns as the British visitors.

Seventeen thousand people paid £30,000 to see that Cow Palace show. "Incredible," said Paul. Hilton Hotel management in San Francisco said if the fans behaved they would

give them towels, ash-trays and other things handled by the Beatles. Press conference: John Lennon said—"We get haircuts regularly, but with others you notice it more." Shirley Temple's daughter Lori Black (10) was photographed with the boys. Boys showered with jelly-beans and stuffed animals—got away from show by suddenly leaping off the stage, dashing into a car and leaving before audience realised the show was over.

Big Stars

Their shows attracted many big stars.

Pat Boone, Liberace, ventriloquist Edgar Bergen. A 12-year-old blind girl met the boys on stage one night . . . and was overcome with emotion. Police officers often vanished under a mass of fans. Ringo, at another Press conference, denied strongly any romance with Ann-Margret. Seattle, Vancouver, Los Angeles . . . scenes all the way. Fans threw peanut shells on stage and recovered them as souvenirs after the boys had stamped on them.

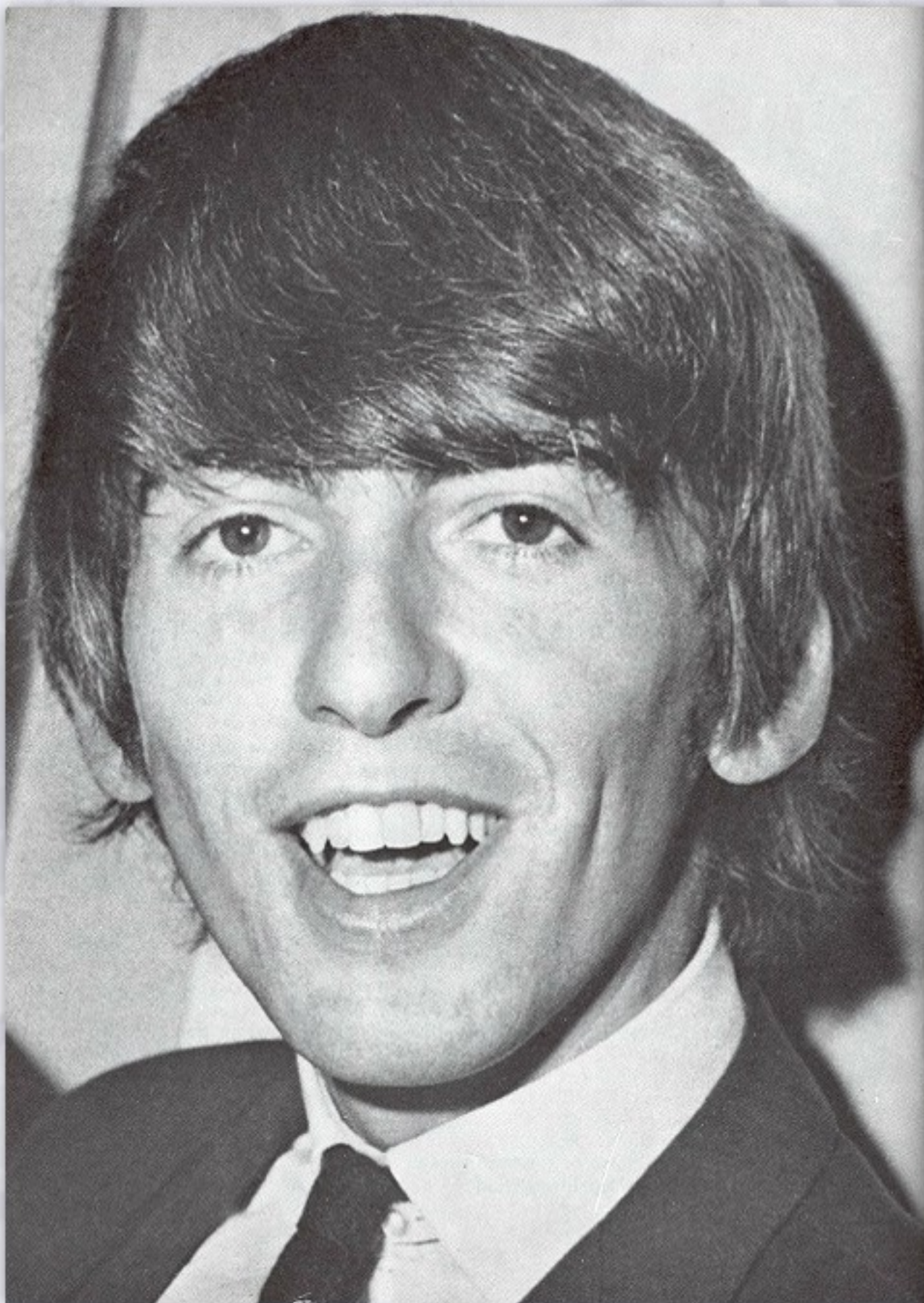
A gallery of "Beatle Art", hundreds of drawings of the boys, was opened at the New York World's Fair. A radio station sponsored a contest to find the best fan-artist.

Brian Epstein met Elvis Presley's manager, Colonel Tom Parker. "Elvis very much likes the Beatle records," reported the Colonel. The two managers talked long about the early days. Ringo asked a policeman where he could get a genuine police holster—and soon all the boys were presented with one. At one Canadian date, the boys had to "escape" in an ambulance because their own car had been badly damaged by fans.

Ban on Beatles looking round the World's Fair in New York—the organisers didn't want it "totally destroyed". Teenagers divided into "Beatle Maniacs" (those who

Continued on page 31.

◊ Paul and Ringo taking a bit of time off in the American sun.





THIS MONTH'S BEATLE SONG

DO YOU WANT TO KNOW A SECRET

By John Lennon and Paul McCartney

Recorded by The Beatles on their first L.P.

You'll never know how much I really love you,
You'll never know how much I really care.

Listen, do you want to know a secret,
Do you promise not to tell, —,
Closer, let me whisper in your ear,
Say the words I love to hear,
I'm in love with you

I've known the secret for a week or two,
Nobody knows just we two.

Closer, let me whisper in your ear,
Say the words I love to hear,
I'm in love with you—oo.

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If you have been unable to get your copy of "The True Story of the Beatles" from your local newsagent you can get it direct from:

The Beatles Book, 244 Edgware Road, London, W.2

Just send a postal order for 5/6 (to include postage and packing) and a copy will be despatched to you immediately.







BEATLES SOUND MAN

One man has been very close to the Beatles throughout their recording career. His name? Norman Smith, who has been the sound balancer on pretty well all the Beatles' hits. Though he considers a Beatles session "All in a day's work", nevertheless he rates them "my favourite artistes to balance".

The studio which the Beatles always use at E.M.I. in St. John's Wood is No. 2. There are three altogether—no, No. 2 is NOT the biggest, just like its name suggests, it's the second largest of three.

RUSSIAN BEATLE PEOPLE

Are there any Beatle Fans in Russia? Well, up to recently it appeared as if the boys had made no impression there at all. But now reports are coming in of a considerable black market in Beatles' records going on in Moscow. Will Premier Krushchev be converted? Very unlikely. He has always preferred old fashioned songs and dances. But anything could happen!

Ringo runs through shirt materials and patterns with Neil waiting to take his "Order". It would create a riot if the boys tried to go shopping in the ordinary way so patterns and materials are brought to them. What amazed me was the fantastic range of collar and cuff patterns that you can have these days.

Competition Winners

The TEN PRIZEWINNERS in the THIRD BEATLES BOOK COMPETITION WERE:

Catherine Cassidy, 2 East Towers, Pinner, Middx.
Anne Aubrey, 17 Clovelly Ave., London, N.W.9
Sheila Schroeder, 1 Council House, Burrington, Nr. Bristol
Jeanette Fowler, 85 Groathill Rd., Edinburgh 4
Rhona Munro, 81 Langridge Cres., Berwick Hills, Middlesbrough
Rosalind Gotts, 40 Keswick Ave., London, S.W.19
Janet Ousley, 3 Abbey Rd., Exeter, Devon
Myra Parsons, 76 Teesdale Ave., Birmingham
Celia M. Rex, Little Orchard, Jackies Lane, Newick, Sussex
Margaret Browning, 9 Hadley Rd., Belvedere, Kent

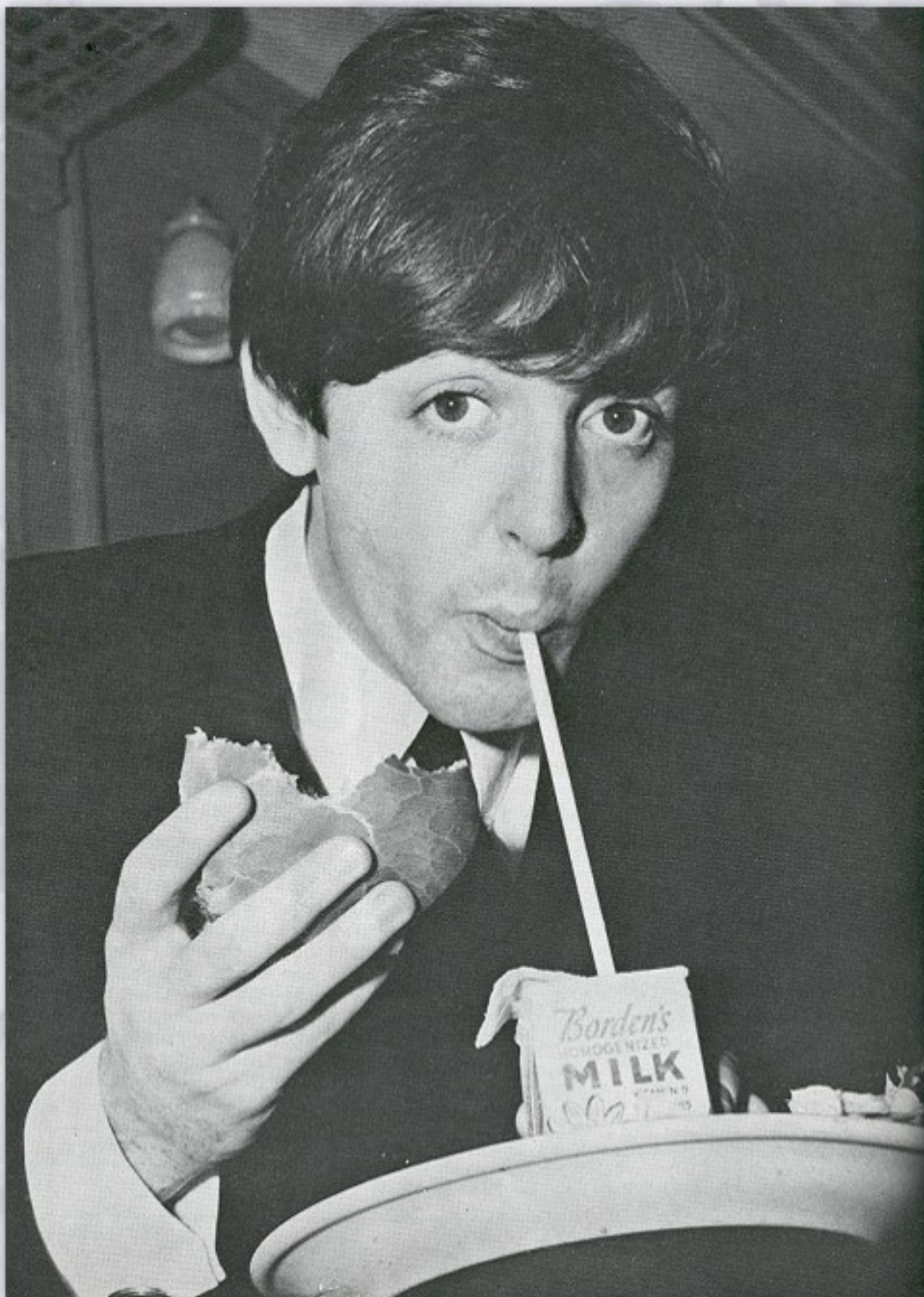
Correct answers were: (1) Journalist. (2) Alan Williams. (3) E.M.I. Studios No. 3. (4) Andy White. (5) People and Places.

BEATLES FIGHT RACE HATRED

John, Paul, George and Ringo had to fight long and hard to reach the top, so they know what it's like to be ignored. That's why they have been firmly refusing to be a party to any racial discrimination in the Southern United States. They also have a terrific admiration for many coloured artistes and can't see how anybody could suggest that any of them should not have an equal chance.

SAME HAIR FOR ALL

Bob Freeman, who designed the titles for "A Hard Day's Night" has revealed that he only used one Beatles' hair for all those quick changing faces of the boys which closed the film. He tried to use all their mops but found that it just wouldn't work. So, finally they settled on just the one. Which one? No, he's not telling.



dig) and "Beatle Saniacs" (those who don't)! There were very few "Saniacs".

New box-office records were created all the way. In Cincinnati, the Beatles sang "Hello Dolly" to a crowd at the airport. Tremendous cheers. Journalist Chris Hutchins arranged for Paul to speak to Elvis Presley on the phone—Elvis said he'd bought a bass guitar and was practising but getting blisters on his hand. "Keep on working at it," advised Paul.

False Rumour

But Beatles upset at rumours in some American magazines. Rumours that John was to become a father again, that George would leave, that Ringo was a sick man, that Paul was married. But despite denials, the rumours went on.

One woman in Wisconsin advertised two Beatle tickets for sale. Phone didn't stop ringing for two days! Scenes outside hotels developed all the way. At one, in New York, hundreds screamed as long-haired figures appeared for a second at windows—but it was ordinary guests wearing Beatle-wigs. Beatle rep Derek Taylor was delayed at one conference—his trousers had been held up in the valet's department. Police put a positive ban on the boys ever waving from hotel windows.

Three Beatles went to a night-club with Jayne Mansfield. And three managed a fairly comfortable trip to a clothing store. Mostly though they stayed in their hotel rooms, often having late-night parties with just a few friends. Columnists commented on "The Beatles' enormous energy".

Stupid Story

Dreadful story that "The Seer of the Capital", Mrs. Jeane Dixon, had forecast that three Beatles would be killed in a plane crash. Later Mrs. Dixon denied the story, said: "The boys are an inspiration for the good to our teenagers."

Show-biz papers worried that the Beatle tour would leave a permanent mark on the business. "They get 150,000 dollars for a show at the Kansas City Municipal Stadium—maybe other entertainers will decide to raise their prices."

Brian Epstein said: "The boys have triumphed totally in the States—I doubt if the impact and excitement will ever be matched again." And Jack Good met up with our party—he's coming back to Britain to produce a TV show with the Beatles this month.

Atlantic City, Philadelphia, Indianapolis, Milwaukee, Chicago, Detroit, Toronto, Montreal, Jacksonville, Boston, Baltimore, Pittsburgh, Cleveland, New Orleans, Dallas, New York again. An incredible, never-to-be-forgotten tour.

The boys said: "It was so very tiring. The hot weather added to the strain. Apart from two days in a private house in Bel Air, it's been all go, go, go." But not for a moment did they forget their British fans. I cabled back for *Beatles Book*—THEY always asked to be remembered to everybody.

Their whistle-stop tour was one of the most hectic ever arranged for pop stars. Jackie de Shannon, blonde songwriting-singing star on the same bill, could manage only a quick: "Phew", when it was all over.

It's been a devastating experience.

BEATLES BOOK SUBSCRIPTIONS

If you are unable to obtain a copy of your Beatles Book from your local newsagent you can have it sent to you by post every month. Just send a cheque or Postal Order for £1-1-0d. to The Beatles Book, 244 Edgware Road, London, W.2.

If you live overseas your local post-office or bank will arrange for an International Money Order. Overseas £1-5-0d., U.S.A. and Canada \$4.

When in America! Do as the Americans do — Eat Hamburgers and drink milk, just like Paul.

THE **Beatles** **BOOK** No. 15
OCT. 1964

